

PRICELESS jazz  
collection



BILLIE holiday



## Priceless jazz collection

is designed to bring you the greatest recordings by the world's most important jazz artists.

Drawing from the rich catalogues of Commodore, Chess, Decca, Impulse!, and GRP, this ongoing series of recordings will provide an overview of the history of jazz and of the most important singers and instrumentalists who have defined jazz as America's most original art form.

"Priceless Jazz": your Jazz Source.



1. Good Morning Heartache 2:55
2. My Man (Mon Homme) 2:57
3. I Loves You Porgy 2:56
4. Baby I Don't Cry Over You 3:09
5. Lover Man  
(Oh Where Can You Be?) 3:05
6. The Blues Are Brewin' 3:12
7. There Is No Greater Love 2:56
8. You Can't Lose A Broken Heart 3:15
9. Big Stuff 3:00
10. I'll Look Around 3:21
11. Now or Never 3:13
12. Don't Explain 3:03
13. Easy Living 3:11
14. Crazy He Calls Me 3:18
15. My Sweet Hunk of Trash 3:08
16. God Bless The Child 3:15

GRD-9871



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Other selections from the  
**PRICELESS jazz**  
COLLECTION

Ella Fitzgerald GRD/C-9870

Louis Armstrong GRD/C-9872

Johnny Hartman GRD-9873

John Coltrane GRD/C-9874

Sonny Rollins GRD-9876

Charles Mingus GRD-9877

Chick Corea GRD-9878

Gato Barbieri GRD-9879

Pharoah Sanders GRD-9880

COLLECT  
them all



**1. Good Morning Heartache 2:55**

(Irene Higginbotham/Ervin Drake/Dan Fisher) Lindabet Music Corp./ Sonny Tunes, Inc. (ASCAP)

Joe Guy, Gordon Griffin - trumpets • Bill Stegmeyer - alto saxophone and director  
Hank Ross, Bernie Kaufman, Armand Camgros - tenor saxophones  
Joe Springer - piano • Tiny Grimes - guitar • John Simmons - bass  
Sid Catlett - drums • Four unknown strings

Recorded January 22, 1946 at Decca's New York studios.

**2. My Man (Mon Homme) 2:57**

(Maurice Yvain/Albert Williametz/Jacques Charles/

English lyrics by Channing Pollock) EMI Feist Catalog, Inc. (ASCAP)

Bobby Tucker - piano • John Levy - bass  
Denzil Best - drums • Mundell Lowe - guitar

Recorded December 10, 1948 at Decca's New York studios.

**3. I Loves You Porgy 2:56**

(George Gershwin/Ira Gershwin/Du Bose Heyward)

George Gershwin Music/Ira Gershwin Music/

Du Bose and Dorothy Heyward Memorial Fund Publishing.

All rights administered by WB Corp. (ASCAP)

Same as selection #2

**4. Baby I Don't Cry Over You 3:09**

(Morton Krouse) Northern Music Co. (ASCAP)

Joe Guy - trumpet • Billy Kyle - piano • Jimmy Shirley - guitar  
Thomas Barney - bass • Kenny Clarke - drums

Recorded April 9, 1946 at Decca's New York studios.

**5. Lover Man (Oh Where Can You Be?) 3:05**

(Jimmy Davis/Jimmy Sherman/Roger "Ram" Ramirez)

MCA Music Publishing, a division of MCA, Inc. (ASCAP)

Arranged and directed by Toots Camarata

Russ Case - trumpet • Hymie Shertzer, Jack Cressey - alto saxophones

Larry Binyon, Paul Ricci - tenor saxophones • Dave Bowman - piano • Carl Kress - guitar

Haig Stephens - bass • Johnny Blowers - drums • Six unknown strings

Recorded October 4, 1944 at Decca's New York studios.

**6. The Blues Are Brewin' 3:12**

(Louis Alter/Eddie DeLange) Louis Alter Music Publishing/Scarsdale Music Corp. (ASCAP)

Rostelle Reese - trumpet • Lem Davis - alto saxophone

Bob Dorsey - tenor saxophone • Bobby Tucker - piano

John Simmons - bass and director • Denzil Best - drums

Recorded December 27, 1946 at Decca's New York studios.

**7. There Is No Greater Love 2:56**

(Isham Jones/Marty Symes) Music Sales Corp. (ASCAP)

Billy Butterfield - trumpet • Bill Stegmeyer - clarinet and alto saxophone

Toots Mondello, Al Klink - alto saxophones • Hank Ross, Art Drelinger - tenor saxophones

Bobby Tucker - piano • Dan Perry - guitar

Bob Haggart - bass and director • Norris "Bunny" Shawker - drums

Recorded February 13, 1947 at Decca's New York studios.

**8. You Can't Lose A Broken Heart 3:15**

(James P. Johnson/Flournoy E. Miller) EMI Mills Catalog, Inc. (ASCAP)

Arranged and directed by Sy Oliver

Louis Armstrong - second vocal • Bernie Privin - trumpet

Sid Cooper, Johnny Mince - alto saxophones

Art Drelinger, Pat Nizza - tenor saxophones • Billy Kyle - piano

Everett Barksdale - guitar • Joe Benjamin - bass • Jimmy Crawford - drums

Recorded September 30, 1949 at Decca's New York studios.

**9. Big Stuff 3:00**

(Leonard Bernstein) Warner Brothers, Inc./Leonard Bernstein Music

c/o Polygram/Boosey & Hawkes (ASCAP)

Joe Guy - trumpet • Joe Springer - piano • Tiny Grimes - guitar

Billy Taylor - bass • Kelly Martin - drums

Recorded March 13, 1946 at Decca's New York studios.

**10. I'll Look Around 3:21**

(George Cory/Douglass Cross) Northern Music Co. (ASCAP)

Same as selection #4

**11. Now Or Never 3:13**

(Curtis R. Lewis/Billie Holiday) Unichappell Music (BMI)

Same as selection #8 minus Louis Armstrong

**12. Don't Explain 3:03**

(Billie Holiday/Arthur Herzog, Jr.) Duchess Music Corp. (BMI)

Arranged and directed by Toots Camarata

Russ Case - trumpet • Hymie Schertzer, Jack Cressey - alto saxophones

Larry Binyon, Dave Harris - tenor saxophones • Dave Bowman - piano

Carl Kress - guitar • Haig Stephens - bass • George Wettling - drums • Six unknown strings

Recorded November 8, 1944 at Decca's New York studios.

**13. Easy Living 3:11**

(Leo Robin/ Ralph Rainger) Famous Music Corp. (ASCAP)

Same as selection #12

14. **Crazy He Calls Me 3:18**

(Bob Russell/Carl Sigman) Harrison Music Corp./Major Songs (ASCAP)

Arranged and directed by Gordon Jenkins

Bobby Hackett - trumpet • Miltner Yaner - clarinet and alto saxophone

John Fulton - flute, clarinet and tenor saxophone

Bernie Leighton - piano • Tony Mottola - guitar • Jack Lesberg - bass

Norris "Bunny" Shawker - drums • Five unknown strings

Recorded October 19, 1949 at Decca's New York studios.

15. **My Sweet Hunk Of Trash 3:08**

(James P. Johnson/Flournoy E. Miller) EMI Mills Music, Inc. (ASCAP)

Same as selection #8

16. **God Bless The Child 3:15**

(Billie Holiday/Arthur Herzog, Jr.) Edward B. Markes Music Co. (BMI)

Arranged and directed by Gordon Jenkins

Dick "Dent" Eckles - flute • David Friscina, Joseph Quadri - violins

Maurice Perlmuter - viola • Kurt Reher - cello • Charles LaVerve - piano

Bob Bain - guitar • Lou Buttermann - bass • Nick Fatool - drums

Fred Neff - orchestra manager • Background vocals: The Gordon Jenkins Singers

Recorded March 8, 1950 at Decca's Hollywood studios.

Total time: 50:43

Original sessions produced by **Milt Gabler**

and recorded at Decca's New York Studios

Mastered March 1997 at MCA Studios, New York City

Engineered by **Erick Labson**

Reissue produced by **John Snyder**

Liner notes: **Jim Macnie**

Photography: **Don Peterson,**  
**Alan Nahigian**

Art Direction: **Hollis King**

Graphic design: **Isabelle Wong**

**Also available by Billie Holiday**

The Complete Commodore Recordings

CMD2-401

The Complete Decca Recordings

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Billie Holiday's Greatest Hits

GRD-653

GRP Records online: <http://www.grp.com>



No jazz vocalist captured the sound of despair with the depth to equal Billie Holiday. When she sang ballads such as "I Cover the Waterfront" or "Good Morning Heartache", Holiday's performance resonated with a resounding sense of tragedy. For many listeners, her expression of the blues was a chilling art because there was no audible distance between a tune's weary character and Billie's interpretation thereof.

A big band vocalist whose most impressive work was done in small ensemble settings, Holiday defined the dis-solute jazz musician, tempted and troubled by almost everything around her. She was born on April 19 in Baltimore, Maryland, but much of her childhood is historically hazy. We do know she was raped as a pre-teen, and by her adolescence had resorted to prostitution for income. At the age of 18 she was hired by Benny Goodman, soon falling into a charmed circle that included jazz greats Lester Young and Teddy Wilson. The records she cut with these two were instantly recognized as singular statements of pure emotion. In the late '30s she worked with Artie Shaw and Count Basie as well, and by 1940 she was her own boss, wowing the parade visitors who frequented her nightclub shows on New York's jazz row, the famed 52nd Street. Holiday's sense of swing was deep; she negotiated the music with an unusual aplomb. And with the right cohorts, she could provide a highly bouncy brand of jazz — it wasn't gloom all the time.

Always something of a drinker, Billie began to flirt with heroin in the early '40s. By mid decade she was hooked, and gory tales of her addiction and its corruption of her art were rampant. Billie's name became synonymous with trouble. (The ordeals of time were stressed in the '70s Hollywood biopic, *Lady Sings the Blues*, which featured Diana Ross in the lead role.) But despite an undeniable sense of suffering, Holiday's was usually music full of eloquence. Even during the bad times, her directness could be absolutely disarming, with performances bordering on theater. Her forte was creating a pervasive sense of intimacy that tantalized all within earshot, and the musicianship it took to achieve such an effect should never be forgotten. With her work still as irresistible today as it was back in the '40s, it's obvious that Holiday is one of jazz's most masterful singers.



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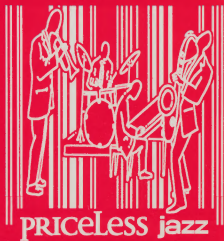
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# Billie Holiday



Original sessions produced by Milt Gabler Reissue produced by John Snyder

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